

FACULTY OF MUSIC UNIVERSITY OF TORONTO

Symphony Orchestra

MICHEL TABACHNIK,
CONDUCTOR

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SATURDAY, OCTOBER 21, 1989

8:00 PM

MACMILLAN THEATRE

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THE UNIVERSITY OF CHICAGO

PHILOSOPHY

1973-1974

PHILOSOPHY

1973-1974

PHILOSOPHY

1973-1974

PHILOSOPHY

1973-1974

PROGRAM

Design for Percussion and Orchestra

Lothar Klein

Percussion soloists:

**Alan Hetherington
Andrew Morris
Gabor Taryan
Steven Wassmansdorf**

Symphony No. 7

Anton Bruckner
(1824-1896)

Allegro moderato
Adagio
Scherzo
Finale

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This evening's performance is being recorded by
CJRT FM for future broadcast.

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TONIGHT'S ARTISTS

One of Europe's most talented conductors, **MICHEL TABACHNIK** concluded his studies in piano, conducting and composition at the Conservatoire in his home town of Geneva, and embarked upon a conducting career which quickly brought notice and invitations from such prominent masters as Igor Markevitch, Pierre Boulez and Herbert von Karajan.

Acclaimed in Toronto for his work with the Canadian Opera Company, Maestro Tabachnik has also conducted productions at the Deutsche Oper, Rome Opera and at festivals in Paris, London, Prague, Athens, Zurich, Marseille and Rome. He has led such distinguished orchestras as the Berlin Philharmonic, Concertgebouw Orchestra of Amsterdam, Los Angeles Philharmonic, Paris National Orchestra, Warsaw Philharmonic and l'Orchestre de la Suisse Romande.

During recent months, Michel Tabachnik has conducted major orchestras in Paris, Lisbon, Lugano, Madrid, Bern, Rome, and Tokyo. He toured Italy with the Sicilian Regional Orchestra, then returned to France to direct the Mediterranean Youth Orchestra. In addition to conducting the University of Toronto Symphony Orchestra, Maestro Tabachnik is Artistic Director of l'Orchestre des Jeunes du Quebec.

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NOTES

Design for Percussion and Orchestra

Lothar Klein

Lothar Klein is Professor of Theory and Composition in the Faculty of Music. Much of his music is orchestral and has been frequently performed in Canada, the United States and Europe. The composer has supplied these notes:

The initial impetus behind the work was visual. Several black-dress percussionists were imagined silhouetted against a white backdrop. However, rather than playing with visual designs resulting from percussion technique, a search for an easily perceivable auditory design became more challenging because of its greater musical potential. Music is, after all, a matter of sound, not sight.

"Within the *Design's* three sections, the third repeats the first backwards. The middle section is a design of jazz-tinged string textures. Great percussion virtuosity, ranging from the brutal to the delicate, is required."

"An important aspect of the *Design* is its conventional notation. A great deal of new percussion music allows the player to improvise from a graphically freely 'designed' score. The classical idea of creative *intention* and how it is accurately realized in performance remains basic to my thinking. For me, neither an ink blot nor a wallpaper scrap possesses musical significance."

The *Design* was conceived during a visit to Warsaw and is inscribed to the Polish composer Witold Lutoslawski. The *Design* was composed in December 1972, and shortly thereafter received its premiere by the Montreal Symphony under Franz-Paul Decker. Subsequent performances were given by the St. Louis Symphony (Slatkin), the Minnesota Orchestra (Skrowaczewski), CBC under Marius Constant and the Orquesta Nacional de México under Luis Herrera de la Fuente.

- L.K.

Symphony No. 7

Anton Bruckner

Ask music lovers what they know of Anton Bruckner and many will comment sketchily about his naiveté, his social ineptness, his devout Austrian Catholicism and his lengthy symphonies inferior to those of Beethoven or Brahms. These and similarly disparaging recollections directed at Bruckner are partly due to the unfair treatment he received by music critics of his day.

Bruckner arrived in the cultured and musically sophisticated Vienna of 1868 to teach theory and organ at the *Konservatorium der Gesellschaft der Musikfreunde* and to occupy an unpaid position as organist of the Hofkapelle. The powerful influence of music critics in Vienna was headed by the renowned Edouard Hanslick who had established Brahms, then residing in the city, as the rightful successor to Beethoven and the Viennese classics. The opposers were Richard Wagner (who declared that after Beethoven it was impossible to write a symphony) and the *Neudeutsche Schule* who wished to strengthen their position by enlisting Bruckner as a Wagnerian symphonist in opposition to Brahms. The musical party politics were such that it was impossible to be an admirer of both Brahms and Wagner. Bruckner's allegiance to Wagner precipitated a hostility from the pen of Hanslick that followed him the rest of his life, and indeed, beyond the grave.

While Bruckner never allowed his students to deviate from the orthodox rules of symphonic progression, he composed against the background of sonata form and expanded classical conventions, continually seeking a new type of symphony. Perhaps his vulnerable character and desire to appear competent in the eyes of his peers restrained compositional temerity. The 7th Symphony was composed during the second of Bruckner's "two great creative waves". The years 1879-87 produced the String Quartet in F, Symphonies 6, 7 and 8, and his great Te Deum. The symphonies composed during this time were written in succession with very few days between the completion of one and the

beginning of another, an interesting fact when we consider how many years Bruckner lost to continually revising his works. The 7th Symphony, composed between 1881-83, is thought to be his most original and least revised, in addition to being the one that brought him his greatest joy, success and international reputation.

The first movement of the symphony is a slow evolution of tonalities from the beginning key of E major to B major and b minor with a resurgence and return to the true tonic key of E -- a sonata form, but not strictly A-B-A. Bruckner begun work on the Adagio three weeks before Wagner's death and in a letter to conductor and former pupil Felix Mottl, he wrote, "One day I came home and felt very sad. The thought had crossed my mind that before long the Master (Wagner) would die and then the c sharp minor theme of the Adagio came to me." This movement was the first time in his symphonic writing that Bruckner used the quartet of Wagner tubas. The Adagio had progressed as far as the great climax when Bruckner received word of Wagner's death. The climax, underlined by a cymbal crash, marked another first for Bruckner. He used percussion only twice in his symphonies; it has been argued that its use in this symphony was at the suggestion of someone else, perhaps to dramatize what follows, the sombre passage for tuba and horns, later referred to by Bruckner as "funeral music for the master."

A steady tempo throughout the symphony allows the music to unfold unhurriedly, without distractions, especially in the first and last movements. The massive ending is an intensification of sound, rather than an accumulation as in the old style of symphonic writing. There is a calm strength, a balance of power -- music worthy of the time it takes to listen.

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COACHES

Lorand Fenyves, Professor Emeritus (strings)
Russell Hartenberger, Assistant Professor (percussion)
Eugene Rittich, Adjunct Professor (winds)

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UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA

Violin I

Jeremy Bell
Krista Buckland**
Vivian Chon
Jared Erhardt++
Melissa Exmundo
Karen Graves
Jackson Huang
Xiao Liao
Diane Nam
Stevan Pepa
Gabriel Pliego
Erika Raum
Malou Sobrevinas
Michelle Speller
Rudolf Sternadel
Kleis Swan

Violin II

Christopher Banjec
Nancy Case
Debbie Diamond
Sophie Drouin*+
Mariola Frackowiak
Corey Gemmel
Hyun-Joo Kang
Anna Kolesar
Constantine Popovic
Shana Sandley
Claudia Stecker
Samuel Yeung
Darcy McFayden+

Viola

Catherine Hoy
Bridget Lamarche
Don Lyons
Lenore McIntyre
Ananya Menon
Nick Papadakis*+
Rachel Sells
Janetta Wilczewska

Cello

Jeremy Findlay*+
Irina Grunberg
Greg Hubert
Julianna Kim
Darach McGee
Seung Yeon Song
Margaret Tobola

Double Bass

Robert Clutton
James Creeggan
Brian Joyce*+
Greg Sheldon
Stephan Valentyne

Flute

Jennifer Hellen
Marlene Pires*
Troy Whynot+

Piccolo

Lesley Duff+
Julia Yang

Oboe

Caroll Kim*
Heidi Postl
Phyllis Williams+

English Horn

Caroll Kim+

Clarinet

Colleen Cook
Sharon Pearson+
Mark Thompson*

E♭ Clarinet

Janet Pelletier+

Bass Clarinet

Colleen Cook+

Bassoon

Christine Cardinal
Slawomir Krysmalski
Catherine MacDonnell*
Aleksandar Popovic+

Contra Bassoon

Slawomir Krysmalski+

Horn

Heath Allen
Elke Eble
Sharon Fisher
Katherine Robertson*
Janet Sargent

Trumpet

Timothy Birtch+
Curtis Dietz*
Melody Stepto

Trombones

Emily Harris+
Donald Rayment
Robert Tilley*

Wagner Tubas

Elke Eble
Samuel King
Darcy McFayden
Lawrence Vine*

Tuba

Colin Couch*

Harp

Lori Gemmell+

Timpani

Alan Hetherington+
Steven Wassmansdorf*

Percussion

Andrew Morris
Steven Wassmansdorf
Gabor Taryan

- ** Concertmaster in Bruckner
- ++ Concertmaster in Klein
- * Principal in Bruckner
- + Principal in Klein

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1989/90 PRODUCTION STAFF

Carl Morey, Dean
Ron Chandler, Associate Dean (on leave 1989/90)
Stephen Chenette, Acting Associate Dean
Marnie Hare, Performance Division
Fred Perruzza, Technical Director, MacMillan Theatre
Jim Earls & Scott Thom, Technical Assistants, MacMillan Theatre
Brian Joyce, UTSO Manager
Joanne Harada, Public Relations Officer
Ronda Rindone-Baird, Public Relations Assistant

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